1901
Mar.28
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THE COLLECTION

OF

OIL PAINTINGS

FORMED BY THE LATE

GEO. L. CROSBY

CATALOGUE

OF THE

GEO. L. CROSBY

COLLECTION

OF

OIL PAINTINGS

TO BE SOLD AT AUCTION,

BY ORDER OF HIS EXECUTOR,
C. H. PATTERSON, ESQ.

Thursday Evening, March 28, 1901

At 8.15

IN THE GRAND BALLROOM

OF THE

WALDORF-ASTORIA.

Exhibition opens March 23d, at 3 P. M., and continues, except Sunday, until time of sale, in the small ballroom of the Waldorf-Astoria.

JOHN FELL O'BRIEN, Auctioneer.

OFFICE:

33 and 35 Liberty St., New York City.

L. 58968

ARTISTS REPRESENTED.

Bruck–Lajos, Louis, 48.
Bonheur, F. A., 55.
Berne–Bellecour, E., 13, 45.
Beraud, Jean, 24.
Col, David, 10.
Corot, J. C. B., 69.
Cazin, J. C., 40.
Crome, John ("Old Crome"), 9.
Clays, P. J., 62.
Casanova, A., 4.
DeHaas, J. H. L., 5, 38.
Dupre, Jules, 35, 66.
Dupre, Julien, 72.
Dieterle, Marie, 58.
Detaille, Edouard, 61.
DeSchryver, Louis, 6.
Dechamps, A. G., 18.
Diaz, N., 65.
Detti, C., 63.
Daubigny, Charles F., 71.
Ernst, R., 33.
Epp., R., 8.
Gerome, J. L., 41.
Gegerfelt, William, 3.
Harpignies, Henri, 51, 17.
Hagborg, A., 54.
Hart, William, 29.
Haquette, G., 1.
Isabey, Eugene, 53.
Inness, George, 44.
Jacque, Charles, 15, 60.
Jongkind, J. B., 56.
Knight, D. Ridgway, 20, 43.
Loustaunau, L., 11.
Lesur, V. Henry, 22.
Mauve, Anton, 16, 68.
Meissonier, Charles, 57.
Meissner, E., 21.
Monchablon, Jan, 64.
DeNeuville, Alphonse, 47.
Offermans, Tony, 28.
Perrault, Leon, 34.
Rubens–Santoro, 32, 23.
Rico, Martin, 42.
Rose, Julius, 7.
Robie, J., 36.
Schenck, A. F. A., 50.
Steinheil, A., 31, 52.
Sanchez–Perrier, E., 46.
Stark, James, 19.
Schreyer, A., 70.
Tadema, Laura, 27.
Vincent, George, 26.
Valkenberg, H., 25.
Von Cederstrom, T., 30.
Vibert, J. G., 39.
Von Lenbach, Frans, 49.
Vollon, Antoine, 2.
Weiss, Geo., 37.
Willems, F., 12.
Worms, Jules, 59.
Ziem, Felix, 14, 67.

CONDITIONS.

1. The highest bidder to be the buyer, and if any dispute arise between two or more bidders, the lot so in dispute shall be immediately put up again and resold.

2. The purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the purchase-money, *if required*, in default of which the lot or lots so purchased to be immediately put up again and resold.

3. The lots to be taken away at the buyer's expense and risk upon the conclusion of the sale, and the remainder of the purchase money to be absolutely paid or otherwise settled for to the satisfaction of the auctioneer, on or before delivery; in default of which the undersigned will not hold himself responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.

4. The sale of any article is not to be set aside on account of any error in the description. All articles are exposed for public exhibition one or more days, and are sold just as they are, without recourse.

5. To prevent inaccuracy in delivery, and inconvenience in the settlement of the purchases, no lo can, on any account, be removed during the sale.

6. If, for any cause, an article purchased cannot be delivered in as good condition as the same may have been at the time of its sale, or should any article purchased thereafter be stolen, misdelivered, or lost, the undersigned are not to be held liable in any greater amount than the price bid by the purchaser.

7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all lots uncleared within the time aforesaid shall be resold by public or private sale, without further notice, and the deficiency (if any) attending such resale shall be made good by the defaulter at this sale, together with all charges attending the same. This condition is without prejudice to the right of the auctioneer to enforce the contract made at this sale, without such resale, if he thinks fit

JOHN FELL O'BRIEN,
Auctioneer

BIOGRAPHICAL NOTES AND INDEX

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LOUIS BRÜCK–LAJOS.

Born 1846. Contemporaneous.

One of the distinguished European painters whose work resembled that of Muncacsy, Brück–Lajos was born at Papa, Hungary, November 3, 1846. At an early age he became a pupil of the Vienna Academy, and from 1869 to 1872 he studied in Italy, especially in Venice, where he was for awhile at the Academy. Later he came to Paris and went to the atelier of Michael Munkacsy, by whom he was greatly influenced and on whom he founded his style. Many of his important works are in this country, among them being: "Love Letter," M. K. Jessup; "Children at Play," J. W. Drexel, and "Unwilling Scholar," which was in the Powers collection, at Rochester.

"The Poor Helping the Poor."

FRANÇOIS AUGUSTE BONHEUR.

Born 1824. Died 1884.

It was the misfortune of this able painter that he was overshadowed all

through his life by the fact of his sister's fame. If it had not been for Rosa Bonheur, it is highly probable that Auguste would have gained far greater distinction. He was, however, officially recognized with many medals and honors, and by those who have followed art matters his pictures are highly prized. He was a pupil of his father, Raymond Bonheur. He began as a genre painter, but did not succeed well until he turned his attention to animals. Many of his pictures are owned in this country, in the collections of James H. Stebbins, R. G. Dun, R. L. Cutting and the late A. T. Stewart, and it is in the latter collection, the canvas being now in the Metropolitan Museum of Art, that there was the picture "Woodland and Cattle," of which the example in this collection is the original. Medals: 1852, 1857, 1859, 1861 and 1863; Legion of Honor, 1867.

"Cattle in the Forest of Fontainebleau."

ÉTIENNE PROSPER BERNE–BELLECOUR.

Born 1838. Contemporaneous.

A pupil of Picot and F. Barrias, Berne–Bellecour was born at Boulogne and distinguished himself at the schools, where he drew with surprising facility. Army life, so much in evidence in France, charmed him from the first, and though he has successfully tried genre, landscape and portrait painting, it is depicting the military episodes, the manœuvres, and the

simple life of the soldier in which he has been most happy. Some of his single figure studies are among his best works, and his detail in representing all the minutiæ of uniform and equipment is remarkable. He has a place at Château d'Egreville, in the department of Seine et Marne. Medals: 1869, 1872 and 1878; Legion of Honor, 1878.

"The Sentinel."
"The Corporal Drinks."

JEAN BÉRAUD.

Born 1849. Contemporaneous.

Béraud, who was born of French parents in St. Petersburg, Russia, is one of the most interesting figures in the art life of Paris. While he was a student at the Lycée Bonaparte, there came the seige of Paris, and he served in the Guarde Mobile. Subsequently he entered the studio of Bonnat and sent his first picture to the Salon of 1874. Attracted by the gaiety and sparkle of life in the Paris streets, he constituted himself the historian of that particular city, and his name is associated with pictures of the beautiful architecture, the fashionable crowds and the movement of the world's metropolis. Not content with his successes in that direction, he painted some subjects, with certain departures, that started all Paris talking. This was the introduction of the figure of Christ into assemblages of people in modern attire. One was a dinner party,

with the Saviour at the head of the table and a fashionable woman at His feet. It was sensational, but it was impossible to pass the work by, for it contained elements of great seriousness, and the satire was tremendous. Medals: 1882, 1883; Grand Pris, 1889; Legion of Honor, 1894.

"Rue de la Paix."

DAVID COL.

Born 1822. Contemporaneous.

Col was born in Antwerp and went to the Academy there, where he studied for some years. His pictures are mostly on a small scale and are characterized for considerable detail. It is said there are few collections in Belgium without examples of Col's work. He is decorated with the Order of Leopold, which he received in 1875. Medal: 1873.

"Market Scene."

JEAN BAPTISTE CAMILLE COROT.

Born 1796. Died 1875.

Accredited a pupil of Michallon and Victor Bertin, it was nature after all that taught Corot all he knew and to her he went for study, inspiration and consolation, working always with an enthusiasm, an energy and an intense love of her. He came of modest origin, his father being a hairdresser, and as a young man he was destined for trade, but, revolting, his people gave him a fixed allowance and he was

permitted to follow his inclinations. He visited Italy, made many studies there and early in his career made careful searchings after nature which enabled him later to paint with consummate knowledge of landscape forms. Success came gradually but surely, and he received always the encouragement and admiration of his confreres. When he received the decoration of the Legion of Honor, in 1846, Corot's father doubled his allowance. Corot was the doyen of the little group of Barbizon men. He was almost childlike in his naïveté, beloved by all his fellows and had but one thought in life—his art. No one in all the history of landscape painting ever found more of the beauty, the charm and delicate poetry of nature; his color is exquisite, his sense of beauty complete and his manipulation of his colors that of a genuine master. He lived to a splendid old age, working to the last with all the enthusiasm of youth and he died full of honors, regretted by the world at large. Medals: 1838, 1848, 1855 and 1867; Legion of Honor, 1846; Officer of the Legion of Honor, 1867; Diploma to the Memory of Deceased Artists, Universal Exposition, 1878.

"Evening."

JEAN CHARLES CAZIN.

Contemporary.

Although Cazin has carefully concealed the date of his birth, he must be

somewhere in the vicinity of fifty-five years of age. He was born at Samer, Pas-de-Calais, and was a pupil of Lecoq de Boisbaudran, a man famous for the success of his pupils rather than for any personal artistic accomplishment. Cazin had a success in 1876, with a picture called "Dock-Yard," but he attracted great attention the year following with his famous "Flight Into Egypt," now in the Museum of the Luxembourg, Paris, wherein the canvas showed so new and so personal a note of color, as to stand quite alone in the Salon. Instantly there followed a crowd of imitators, but none succeeded in obtaining the charm of the master's work. He was in those days a painter of history, sacred and profane, and of genre, though he subsequently gave all up for landscape pure and simple, in which direction he has made a special place for himself in the history of art. He is a naturalist, but he possesses eyes unlike those of other men and he invests his composition with a charm of color and a poetry entirely his own. Medals: 1876, 1877 and 1882; Legion of Honor, 1882.

"The Chateau Farm."

JOHN CROME (Known as "OLD CROME").

Born 1769. Died 1821.

John Crome, the son of a journeyman weaver, was born in a public house at Norwich, England, in 1769. He was called "Old Crome" to distinguish him from

his eldest son, John Bernay Crome, who was also a painter, but without the talent or reputation of his father. In early life, John Crome was a sign and coach painter and gained a living at that occupation. He longed to become an artist worthy the name. He taught some and worked whenever he had the opportunity before nature, and gradually he broke away from the drudgery of coach painting, devoted to making landscapes and gained a modest livlihood thereat. He attracted quite a following and became President of the Norwich Society of Artists. Occasionally he sent to the Royal Academy exhibitions, but his interests were centred in Norwich, where he was an authority on art. It was reserved for later generations to give him the full measure of praise due his talent and accomplishments, and to-day his pictures are accounted masterpieces.

"A Norwich River."

PAUL JEAN CLAYS.

Born 1819. Died 1900.

Though the town of Bruges was the birthplace of this distinguished Belgian marine painter, he went early to Paris and enrolled himself as a pupil of Goudin. Immediately after leaving this master he devoted himself to painting the sea along the coast of Flanders and soon achieved a favorable reputation among collectors, who eagerly sought his canvases. He has

also worked along the Thames, in England, and on the east coast. The mouth of the Scheldt has furnished with many themes. His work has some of the sadness of the old Dutch masters, as a rule, but occasionally he seeks brighter skies and always there is excellent color, with a solid craftsman-like way of painting. Medals: 1851, 1867, 1868; Legion of Honor, 1875; Officer of the Legion of Honor, 1881.

"In the Channel."

ANTONIO CASANOVA Y ESTORACH.

Born 1847. Contemporaneous.

This unusually dexterous Spanish painter, who has enjoyed a great popularity for many years, was born in Tortosa, Spain, and studied at Barcelona with C. Lorenzalez, afterwards working with F. de Madrazo, at the Madrid Academy. He has been one of the well-known contributors to the Paris Salon, sending there pictures of monks, generally in white robes, at various occupations, a vein of humor running through the composition as a rule. Fair women he has introduced into these canvases, painting all with astonishing skill, in the most minute way as to the features, yet maintaining a breadth of handling when he so chose. His color sense is refined and his drawing exquisite. He has received many honors at the European exhibitions; his pictures are in many notable American collections,

an important example being owned by the Chicago Art Institute.

"Gathering Flowers."

JOHANNES HUBERTUS LEONARDUS DE HAAS.

Born 1832. Died 1880.

Born at Hedel, North Brabant, de Haas went to Haarlem to become a pupil of Van Oos. He left him in 1857 to go to Brussels, where within a few years he achieved a great success. The family has been distinguished in art through several generations and in different branches, our own painter of the same name being a relation. His is most renowned for his pictures of cattle, and these he paints with a free brush, in strong, harmonious color, drawing his animals with an intelligence the result of serious study and investigation into manners and habits. He received a gold medal in Munich, in 1869, and has had much official recognition.

"Cows in Pasture."
"The River Pasture."

JULES DUPRÉ.

Born 1812. Died 1889.

With Rousseau, Jules Dupré was one of the moving spirits who started the famous Fontainebleau School far back in 1830, and, curiously enough, he was the

only one of the group who lived to see the work of the school fully appreciated. Dupré had a melancholy strain about him, as may be seen by his pictures, which breathe a tender sentiment, touched, perhaps, by a poetic sadness that is most effective. He was a deep student and lover of nature, and he enjoyed all through his life a very fair measure of prosperity, for he, almost alone of his comrades living in the splendid woods of Fontainebleau, found patrons, and never wanted for money. He enjoys a reputation as a painter of the sea quite as much as of the landscape, and all he did bears a strong personal mark, characteristic of the man and his nature. His color was always good, his touch virile, and, above all, he painted with passion. Medals: 1833, 1867; Legion of Honor, 1849; Officer of the Legion of Honor, 1870.

"A Riverside."
"The Farm Yard."

JULIEN DUPRÉ.

Born 1851. Contemporaneous.

Pupil in Paris of Pils, Laugeé and Lehmann, as a young man Dupré gave evidence of much facility and secured an Honorable Mention, at the Salon, in 1879. He early went to nature and began painting the peasant life of France, many of his pictures representing farm laborers, generally at haymaking. One of his important works, "The Balloon," is at the

Metropolitan Museum of Art. It came from the Seney collection. Later, he turned his attention to cattle and was no less successful, some of his work in this direction receiving considerable attention at the European exhibitions. It is interesting to note that he is a nephew of the great landscape painter, Jules Dupré, the famous member of the group of Barbizon men of 1830. Medals: 1880, 1882, 1889.

"Le Regain."

MARIE DIÈTERLE.

Contemporaneous.

We may not occupy ourselves too inquistively with the date of the birth of this able woman painter. It suffices to announce that she is the daughter and pupil of her father, the late Emil van Marcke, himself the most distinguished cattle painter since Troyon. She has imbibed much of the talent of her brilliant parent and paints with a masculine virility and a knowledge quite rare among the profession, whatever the sex. She knows her animal anatomically as well as in its various characteristics, and her drawing is no less satisfactory than is her color. There is breadth to her brush strokes and, using a full palette, she invariably secures a richness and quality most distinguished. She has received many honors.

"Cattle Drinking."

JEAN BAPTISTE EDOUARD DETAILLE.

Born 1848. Contemporaneous.

There was never for a moment any doubt but that Détaille had the necessary talent to enable him to become a proficient artist. Immediately after his graduation from the Lycée Napoléon, at the age of seventeen, he entered the studio of the famous Meissonier as a pupil, and the very fact of his being taken by that master was guarantee of his promise. He was an apt pupil; no one draws better or has a more comprehensive grasp of the academic. He stops at no problem and attacks a composition full of figures with the facility of a master. From the first, as was natural, he inclined to the army as a theme for his inspiration. He studied the soldier from every point of view, and he had the further advantage of serving with the colors and taking part in at least one bloody campaign. At twenty-two he had painted a picture called "Repose During Drill in Camp St. Maur," which gained for him his first medal and more orders than he could execute. The army found in him a sympathetic champion, and his brush has been busy ever since, picture after picture coming from his studio, all worthy serious affairs, though, for that matter, his lightest touch on paper has a rare value. His "Defence of Champigny," considered one of his masterpieces, hangs in the Metropolitan Museum of Art. Medals: 1869,

1870, 1872, 1888; Legion of Honor, 1873; Officer Legion of Honor, 1881.

"During the Manœuvres."

L. DE SCHRYVER.

Contemporaneous.

Modern French. Studio in Paris.

"Flower Girl."

ALEXANDRE GABRIEL DECAMPS.

Born 1803. Died 1860.

Decamps was born in Paris March 3, 1803. He was a history, landscape and genre painter, being a pupil of Abel de Pujal, David and Ingres. Early in his career he broke away from the classical principles of style and the imitation of the antique. He became a student of nature and was one of the leaders of the modern romantic school. In 1827 he accompanied the marine painter Garneray to Greece, Constantinople and Asia Minor, and it was while there on this voyage he conceived a lasting predeliction for Oriental subjects, which he treated with consummate skill and power. Many of his works are in the United States in the collections of Miss Wolfe, August Belmont, J. H. Stebbins, D. O. Mills, W. H. Vanderbilt and W. T. Walters.

"Selling the Slave."

NARCISO VIRGILIO DIAZ DE LA PEÑA,

Born 1808. Died 1876.

Among all the painters who composed the group of the Barbizon men, none had a more curious history, and few possessed greater individuality than the French-born Spaniard, Diaz. Left to his mother's care by a recreant father, he was brought up in great poverty by an energetic mother who had a hard struggle and died when the lad was ten years of age. Adopted by a Protestant clergyman at Bellevue, near Sèvres, close to Paris, he was left to wander pretty much by himself, and at thirteen lost one of his feet through the poisonous bite of an insect. Later he worked in the porcelain works at Sèvres, leaving to go with François Souchon, an historical painter, but he could never stand restraint and soon he went his own way, painting that which pleased him. He made small panels of cupids, nymphs and gaily dressed men and women, finding a ready market for his work at modest prices, and finally he drifted down to the forest of Fontainebleau, where he met Rousseau. There he painted landscape after nature and in his studio. His color is unique and his originality most engaging. Whether in the figure or landscape one must admit his genius, wayward at times, it is true, but there is ever to his most unimportant panel that genuine artistic touch so rare and so valued. It was his intimate friend, Jules Dupré, who said, with a sigh, as he stood

at the open grave of Diaz: "The sun has lost one of its most beautiful rays." Medals: 1844, 1846, 1848; Legion of Honor, 1851; Diploma to the memory of deceased artists, Universal Exposition, 1878.

"Gorge d'Apremont."

CESARE DETTI.

Contemporaneous.

Born in Rome and studying at the Academy of San Luca, Detti having arrived at much excellence in his art, sought Paris, where he took a studio and has remained ever since. A number of his paintings have come to this country and are in such collections as those of R. G. Dun, William Astor, R. C. Taft and W. B. Bement.

"The Foraging Party."

CHARLES FRANCOIS DAUBIGNY.

Born 1817. Died 1878.

The youngest of the Barbizon painters, Daubigny was the son of a teacher of drawing, and his aunt and uncle being miniature painters, he may be said to have come by his taste naturally. He was a pupil of Paul Delaroche, and he was an unsuccessful aspirant for the *Prix de Rome*. He did go to Italy, however, and he traveled considerably about Europe, but he finally settled down in France to paint the landscape along his native rivers,

and in this work he holds a unique position. He received the cross of the Legion of Honor in 1857, his picture "Springtime" being bought by the government and it now hangs in the Louvre. He built a large boat, which he called "le Bottin," and he may be said to have spent the latter part of his life floating up and down the French rivers near Paris, painting that scenery which he loved so much and with his name will ever be associated. Medals: 1848, 1853, 1857, 1867; Legion of Honor, 1859; Officer of the Legion of Honor, 1874; Diploma to the memory of deceased artists, Universal Exposition, 1878.

"Corbigny on the Nièvre."

RODOLPH ERNST.

Contemporaneous.

Ernst, who was born in Austria, is a pupil of Anselm Feuerbach, the eminent director of the Vienna Academy. Starting in for himself when he had completed his course at the school, he settled in Paris, in the rue de Humboldt, and became a regular contributor to the Salon. He painted portraits, and, becoming enamored of the East, he made some voyages there, after which he gave himself over to Oriental themes. These he paints with considerable feeling, great dexterity, and the subjects are always interesting pictorially. He has had a popular success and his works are frequently seen in New York.

"The Miser."

RUDOLF EPP.

Born 1834. Contemporaneous.

It was at the Carlsruhe Art School, under the distinguished master, Descourdes, that Epp received his training; at an early age he started in as a portrait and genre painter, meeting with instant success, his subjects being chosen with a view to popular approval. The simple village themes he treated sympathetically and his brush work, his color and good drawing were always appealing. As far back as 1865 he settled in Munich, and since that time he has been in evidence in the exhibitions through Germany, particularly in that city. One of his well-known pictures, and which has been reproduced in engraving, is "Jugglers Performing Before Peasants," the scene admitting, as may be imagined, of clever character searchings.

"Sunday Morning."

JEAN LÉON GÉRÔME.

Born 1824. Contemporaneous.

None of the modern Frenchmen have achieved more renown than the wonderful portrayer of the manners and customs not alone of modern and ancient France, the far East and the classic days of Rome, but of most European countries, while as a sculptor he has secured the distinction of being awarded the Grand Medal of Honor. Of excellent family, Gérôme began his

studies early, under the best of auspices, and he has never ceased to be a student. He was a pupil of Paul Delaroche and of Gleyre, and though he failed to get the Prix de Rome, he achieved renown with his picture painted at that time, which is now in the Luxembourg. It is called "The Cock Fight." He is a professor at the *Ecole des Beaux-Arts,* a member of the Institute of France, of most of the art bodies throughout the world, and, in short, all the medals and honors that one may have are his. Many of his pictures are among the genuine masterpieces of modern art. He is an academic draughtsman, and his color has at times a tendency to be dry, but his accomplishments are of the highest and his intellectual qualities, his consummate knowledge of picture making, are wonderful to the last degree. Among the works that remain as conspicuously distinguished may be mentioned: "Cleopatra and Cæsar," "Death of Cæsar," "Snake Charmer," "Duel After the Masquerade," "Phryne Before the Tribunal," "Eminence Grise," and "Moliere Breakfasting with Louis XIV." Medals: 1847, 1848, 1855, 1867, 1874, 1878; Commander Legion of Honor.

"Returning to the Palace, Cairo."

WILLIAM VON GEGERFELT.

Contemporaneous.

Born in Gothenburg, Sweden, and a member of the Stockholm Academy, Ge-

gerfelt has had a studio in Paris for many years. He is a landscape painter of much renown and has painted much in his own country, as well as in Holland and France. He makes frequent trips to Venice, and his picture in this present collection is a souvenir of that city.

"Venice, Sunset."

HENRI HARPIGNIES.

Born 1819. Contemporaneous.

The *doyen* of French landscape painters and one of the most beloved and respected in his profession, did not begin the study of art as early as do most of his countrymen, for he was twenty-seven before he went as a pupil to Jean Alexis Achard. With this man he studied, two years after which he went to Italy, where he remained the same length of time. Immediately he showed an originality of style that was of the most distinguished and poetic order, and, working seriously, faithfully and with continual enthusiasm, he attained the highest rank, and is to-day surpassed by none of his contemporaries. The charm of his color is no less agreeable than his delightful choice of subject. He depicts nature in her more quiet moods, at twilight, at early moonrise, or in the full light of midday, and ever sympathetically. His manner of painting is like his nature, big and thoroughly simple; there is no suspicion of labor, no artificiality, and never a thought of anything but a poetic rendi-

tion of the theme. Honors have been fairly heaped upon him, no less than six of his pictures being hung in the Luxembourg, and in 1897 he received the Medal of Honor of the Salon, a rare distinction for a landscape painter. At eighty, he is to-day painting away with all the vigor and enthusiasm of youth, and his work shows not the slightest diminution of excellence. Medals: 1866, 1868, 1869, 1872, 1878, 1897; Commander of the Legion of Honor.

"Au bords de Loing."
"Le Soir."

AUGUST HAGBORG.

Contemporaneous.

Born at Gothenburg, in Sweden, Hagborg, after studying at the Stockholm Academy, came to Paris and placed himself under Palmaroli. He was one of the group of Norsemen in the French capitol in the late seventies who attracted great attention by the virile manner of painting and the clever way of working. He had almost instant success, painting the life of the common fisher people along the coast of Normandy and Britanny. These pictures attracted great attention and presently secured for him a medal of the third class, other honors following. One of his paintings was purchased for the Museum of the Luxembourg, and many of his

works have come to this country, where he has always been a favorite.

"The Quarrel."

WILLIAM HART, N. A.

Born 1822. Died 1894.

Born in Paisley, Scotland, and one of two brothers, both artists, William Hart was taken by his parents early to America. His first notions of art were obtained through assisting at coach decoration in a shop in Albany where he was employed. Subsequently he painted portraits, opening a studio in New York in 1853. He was made an Academician in 1858 and was President of the American Water Color Society from 1870 to 1873. He has painted many important pictures, and his work is in many collections in this country and England. He died at Mount Vernon, N. Y., in 1894.

"Cattle at Brook."

GEORGES HAQUETTE.

Contemporaneous.

Born in Paris, pupil of Adolphe Millet and of Cabanel, Haquette secured a medal of the third class in 1880. He has painted a great deal in and near Dieppe, France, the sea having considerable charm for him. A favorite with Americans,

some of his most important canvasses are owned in this country.

" Entering Port in a Storm."

EUGENE LOUIS GABRIEL ISABEY.

Born 1804. Died 1886.

This distinguished son of a distinguished father was born in Paris on the 22d of July, 1804. His father was painter to the Empress Josephine and to Charles X. He was a Commander of the Legion of Honor and the recipient of many official honors. His portraits of Napoleon I. are among the best in existence, and his works have great historical value. The son, Eugene, who was his pupil, proved himself worthy of the name and promptly took high rank among his contemporaries. He painted landscapes, hunting scenes and marines, and occasionally figures of importance were introduced into his pictures. It was as a marine painter that he gained many of his honors, being made an Officer of the Legion of Honor in 1852. In 1830 Isabey accompanied the expedition to Algiers as Royal Marine Painter. Many of his marines are in the prominent museums of France and elsewhere. Isabey had much in common with the " Men of Thirty," expressing himself in the same simple, frank manner, looking always for tonal results and invariably securing the feeling of impressive sincerity. He looked for and generally found the larger truths of nature, and he

saw things in a poetic, subdued way, bothering himself not at all with detail, yet never lacking for interest or the feeling of finish. Medals: 1824, 1827, 1855; Officer Legion of Honor, 1852.

"Calais Harbor."

GEORGE INNESS.

Born 1825. Died 1894.

Mr. Inness was born in Newburg, N. Y., in 1825, and as a youth was apprenticed to an engraver. Never possessing much physical strength, he was obliged soon to give up the profession and occupy himself with that which was less confining. Thus it was he began to paint. A few lessons from Gignoux was all the study he had with a teacher. After that he made his own way, hampered, it should be remembered, by ill health, poverty, and uncongenial surroundings, for art in America in his youth was not inspiring. At twenty-five he went to Europe, where the "men of 1830" were working in a direction that at once appealed to him. The rest is soon told. He saw as he had never seen before the possibilities of his profession, and he returned to his native land to paint in a manner that at once marked him as an innovator, and which, if it pleased the few, did not find instant public favor. His independence, passionate love of art and confidence in himself carried the day. The aim of his life was fixed. From then on he never swerved

from the ideals he had set himself. To-day his name stands as the greatest of the landscape painters of his country, and indeed among those great masters of the world's art. At the dispersal of the Thomas B. Clarke collection in 1899, nearly forty of his canvases were shown and sold, and prices were established that demonstrated the importance of the man's position in the world of art from the collector's standpoint of financial values. Since then his works have been eagerly purchased, whenever the chance offered.

"Sunset on the Beach."

CHARLES EMILE JACQUE.

Born 1813. Died 1895.

Jacque, who is high in rank among the painters of landscape and animals, and who excelled in both, harmonized the two with true feeling. Like Millet, for a time he sought elegance in style, but abandoned it to give to the figures of his rural scenes only the look natural to them. After leaving school Jacque entered the office of a notary; at seventeen he began to study engraving, leaving that to join the army, where he remained seven years. Again he went to engraving and worked for two years, beginning in 1845 to paint. Later he turned his attention to etching, in which medium he became one of the most distinguished masters of his time. It was not until 1861 that his work in oil received official recognition. He was one

of the Barbizon–Fontainebleau painters, indeed the last survivor of that group. As a painter of sheep and barnyard fowl he was famous, and the landscape part of his work is no less remarkable, time having somewhat refined and mellowed his color, which at the first was inclined to be heavy. It is interesting to note that the sale of his studio collection of pictures and sketches, after his death, produced the remarkable figures of 600,000 francs. Medals: 1861, 1863, 1864, 1889; Legion of Honor, 1867.

"Sheep in Fold."
"Flock of Sheep, Moonlight."

JOHANN BARTHOLD JONGKIND.

Born 1819. Died 1891.

Born at Latrop, near Rotterdam, Jongkind was a pupil of the great Isabey, and as early as 1852 received a third medal at the Salon. After that for awhile his pictures were rejected by the committees. At the Paris Exposition of 1889, however, he came into his own and received much honor. He has painted his own country and Paris, particularly the scenes around and about the river front, going down also into Normandy. Houses, ships, windmills, market places, and all places that have any traces of human labor are dear to him. It is said that there were few men who knew the buried corners of gay Paris as did Jongkind. He may be called a con-

necting link between the landscape painters of 1830 and the impressionists.

"On the Corniche Road."

DANIEL RIDGWAY KNIGHT.

Contemporaneous.

Although Mr. Knight was born in Philadelphia, Pa., he went early to Paris, where he has remained ever since. He has a house and studio at Poissy, next the country-place of the French painter Meissonier, whose pupil he was at one time. He also studied at the Ecole des Beaux Arts and with Gleyre, and he has received many honors at the Salon, to which he has been a regular contributor for many years. His subjects are, as a rule, French peasants, young and attractive girls at some pleasant occupation, and the backgrounds are recognizable as being of the hills and valleys round and about his country place. He is said to be the most successful, from a financial standpoint, of any of the American painters abroad.

"Rest by the Wayside."
"Lilac Season."

L. A. G. LOUSTAUNAU.

Contemporaneous.

M. Loustaunau, a native of Paris and a pupil of Vibert, Barrias and the Ecole des Beaux Arts under Gérôme, is a clever draughtsman and a painter of generally

interesting themes. His work is in great detail, much after the manner of his masters, and he has enjoyed considerable popularity.

"Gathering Specimens."

V. HENRY LESUR.

Contemporaneous.

One of the younger clever Frenchmen.

Studio in Paris.
"On the Quai."

ANTON MAUVE.

Born 1838. Died 1888.

Born at Zaandam, Holland, Mauve was a pupil of Pieter Frederick Van Os, and subsequently became a member of the Dutch Society of Arts and Sciences, as well as of the Belgian Water Color Society. He was one of the most distinguished of the modern Dutch painters, both in oil and water color, and obtained many honors, having been made a Knight of the Order of Leopold and receiving medals at Philadelphia, Amsterdam, Vienna, Antwerp and Paris. His works are in many of the principal museums of Europe and America, and in late years, since his death, his fame has greatly increased. He delighted in the tender sentimental effects of evening, in which he introduced cattle or sheep, and his works have nearly always a poetry

and feeling entirely personal and always charming.

"Cattle at the Well."
"Morning." (Water color.)

JEAN CHARLES MEISSONIER.

Contemporaneous.

The younger Meissonier has struggled all through his life with the handicap of having a most distinguished father, and but for this it is probable that he would have attained to higher honors, for he has unusual talent and is a craftsman of no mean ability. He was, of course, a pupil of his father, and like him, he was attracted to genre subjects of the middle ages, of picturesque costumes and quaint surroundings, and these he does exceedingly well. A number of his minute panels are owned in prominent collections in this country and he has had medals abroad. He resides in Paris.

"The Musketeer."

ERNST ADOLF MEISSNER.

Born 1837. Contemporaneous.

A German animal and landscape painter who has always found great favor in this country, Meissner was born in Dresden, April 12, 1837, and studied at the Dresden Academy, as well as under Kummer. He spent some years at Zurich, as well as in Rome, and finally settled in

Munich in 1870, where he has been ever since. He has pictures in the Vienna Academy and at the Dresden Gallery and is represented in many American collections. His works are, as a rule, sympathetically rendered country scenes of sheep and cattle under some interesting effect of sky with attractive landscape.

"Landscape and Sheep."

JAN MONCHABLON.

Born 1854. Contemporaneous.

Monchablon comes from an artistic family, his father being Xavier Alphonse Monchablon, a portrait and history painter, and winner of the Grand Prix of Rome in 1863. The son has devoted himself to a purely personal rendition of nature in a primitive manner, painting in minute detail apparently every blade of grass, and giving an almost photographic aspect of the place represented. This, however, is done with no small artistic feeling, and the compositions have always a world of interest. Peaceful valleys, generally in midsummer, under quiet skies, are rendered with alluring dexterity. Each work is signed, numbered and dated, for the artist gives out nothing but that which has received his most careful attention and on which he has labored faithfully.

"La Saône à Lironcourt, le Soir."

ALPHONSE DE NEUVILLE.

Born 1836. Died 1885.

De Neuville was certainly the greatest of all modern battle painters; perhaps no man ever surpassed him in the truthful rendition of the horrors of war, for he not only had made sketches on the field under fire, but he was the most distinguished craftsman of a race not lacking in technical dexterity and academic training. A masterly draughtsman, with an intuition for military scenes, de Neuville gave early promise of the fine career he made for himself. He began at the law, however, but after three years he gave that up and went to study with Picot. When he was twenty-three he took a medal of the third class, and from then on honors fairly flowed in on him. He became intimate with Detaille, a friendship being formed that lasted until death, and with him he subsequently made a panorama of one of the famous battles of the Franco-German war. His pictures are numerous, for he was a rapid workman. Many of them in this country. The Vanderbilt family possess probably his masterpiece, "Defence of La Bourget." Medals: 1859, 1861; Officer of the Legion of Honor.

"Chasseur d'Afrique."

TONY OFFERMANS.

Contemporaneous.

Tony Offermans is one of the leaders of the Dutch school. He was born at

The Hague, where he has a studio. He is represented in most of the current European exhibitions, and a number of his pictures are owned in this country. A picture somewhat similar to the one in this collection was seen in the David King sale in 1896.

"The Patient Angler."

LÉON BAZILE PERRAULT.

Contemporaneous.

Poîtiers, in France, is the birthplace of this artist; he was a pupil of Picot and Bouguereau. He has followed pretty closely in the steps of the latter, some of his pictures having nearly all the qualities of Bouguereau. He received a medal as early as 1864, and many of his works are in American collections, where he has always enjoyed great popularity. He has a studio in Paris and is a regular contributor to the Salon.

"The Weary Gleaner."

RUBENS–SANTORO.

Contemporaneous.

Born at Naples. Honorable Mention, 1896.

"Canal de San Marino. Venice."
"Canal in Venice."

MARTIN RICO.

Contemporaneous.

Born at Madrid, Spain; received his first instructions in drawing from a kindly hearted captain of cavalry who procticed as an amateur. Rico, as a youth, used to be fond of wandering about the country studying nature, and in the meantime he maintained himself with the sale of his drawings and by making engravings. By great economy he managed to get money enough together to go to the school where, under Frederico Madrazo, he won the first Prize of Rome ever given in Madrid for landscape. At Rome Zamaçöis took him in hand, and he remained four years in that city. Coming to Paris he became friendly with Meissonier and Daubigny, who criticised his work from time to time, and his success followed; he secured a vogue that has lasted ever since. Medals: 1878, 1889; Legion of Honor, 1878.

"Venice."

JULIUS ROSE.

Contemporaneous.

English painter. Studio in London.

"The Fjord."

JEAN BAPTISTE ROBIE.

Born 1821. Contemporaneous.

Robie was born in Brussels, and at an early age began his studies at the Academy

in that city. He is perhaps the most famous of the still life painters of Belgium, painting roses in particular with rare skill. His fame in this branch of art has spread over the world, and such canvases have achieved a wide popularity. Many honors have been conferred upon him in Paris, Brussels, Holland and Australia. He is a Commander of the Order of Leopold and has a studio in Brussels. Medals: 1848, 1851, 1863, 1879.

"Roses."

AUGUSTUS FREDERIC ALBRECHT SCHENCK.

Born 1828. Died 1901.

Only last month the death of this eminent painter was announced. He was born at Gluckstadt, Holstein, April 23, 1828, and became early a pupil of Cogniet, in Paris. He lived during many years and until his death at Ecouen, near Paris. As an animal painter he stood high and, making a specialty of painting sheep in snow storms, the public came to look to him for such themes in which he excelled. The King of Portugal made him a Chevalier of the Order of Christ, and he was made a Commander of the Order of Isabella the Catholic, in Spain. One of his pictures is in the Catharine Wolfe collection, at the Metropolitan Museum of Art. Medals, 1865, 1876.

"Sheep in Storm."

ADOLPHE CHARLES ÉDOUARD STEINHEIL.

Contemporaneous.

A nephew of the great Meissonier, and the son of a distinguished parent, Steinheil carries out the traditions of his uncle in painting minute, highly finished panels, drawn in a masterly manner and worked out with artistic completion. His father was Louis C. A. Steinheil, renowned for portrait, genre and class work, an Alsatian by birth. Many of the works by the younger Steinheil are owned in this country and all he does is the result of long and serious application. He received a medal in 1872.

"A la Fénetre."
"A Critic."

EMILIO SANCHEZ-PERRIER.

Contemporaneous.

This astonishingly clever Spaniard was born in Seville and received his art instruction under Cano. His first picture to attract attention was shown at the Salon of 1886, where it received an Honorable Mention. Three years later the artist took a silver medal at the *Exposition Universelle*. He settled in Paris and secured almost instant popularity for his highly-finished landscapes. The artist's work is well known in this country where his pictures are in many collections.

"The River at Saint Ouen."

JAMES STARK.

Born 1794. Died 1859.

The son of a dyer at Norwich, England, Stark gave early evidence of a talent for art, and, his people being well-to-do, he was, at seventeen, placed with John Crome, contributing the same year he went to study with that master five landscapes in oil to the local exhibition at Norwich, and being then elected a member of the art society in that town. He came to London in 1817 and entered the Academy schools, but was obliged, through sickness, to return home shortly afterwards, remaining there in the practice of his art for twelve years. Back again to London, he was established in the metropolis ten years and went to Windsor, returning once more to London to educate his son. He was only mildly appreciated during his life, and it remained for posterity to realize his true worth, his pictures to-day bringing excellent prices and attracting attention of collectors for their seriousness, detail and sturdy honest English qualities, along lines more or less prescribed by his master, Crome.

"Near Thorp, Norwich."

ADOLP SCHREYER.

Born 1828. Died 1900.

Probably one of the best painters of horses the world ever saw. He acquired his intimate knowledge of the anatomy and

pose of a horse and rider by long and ardous travel through Hungary, Wallachia and Southern Russia and accompanying the Austrians on their march through the Danubian principalities in 1854. Was member of Antwerp and Rotterdam Academies. Medals: Brussels, 1863; Paris, 1864, 1865, 1867; Munich, 1876; Order of Leopold, 1866; Court Painter to Duke of Mecklenburg, 1862.

"Arabs in the Desert."

LAURA TADEMA.

Contemporaneous.

The wife of the great Sir Lawrence Alma-Tadema, was a Miss Epps, daughter of the famous London merchant, and she practised her art for some time before her marriage. Under the instruction of her distinguished husband she made rapid advance until to-day she is quite able to rest her reputation on her own accomplishments, which are unusually good. She paints something after the manner of her husband and is a good draughtswoman. Her pictures frequently get to New York through the English dealers and they have found always a ready market. She had her own studio in the superb mansion in London where she and her husband are installed and which is one of the show places of the great metropolis.

"The Toast."

GEORGE VINCENT.

Born 1796. Died 1831.

One of the many pupils of "Old" Crome, Vincent has a pathetic history, bad habits and debts causing his ruin. He was born at Norwich, where his first pictures were shown, although he sent many works to the Royal Academy and other London exhibitions. One of his great pictures is "Greenwich Hospital"; he painted marines as well.

"Norfolk Homestead."

H. VALKENBURG.

Contemporaneous.

One of the group of The Hague men in evidence in the water color and oil exhibitions throughout Europe, and a sympathetic worker, more particularly in the first-named medium.

"Preparing Breakfast."

THURE VON CEDERSTRÖM.

Contemporaneous.

A Swedish nobleman with the title of Baron. He was born on the estate of Aryd, Smaland, Sweden, June 25, 1843. He has a cousin, Gustav Olaf Cederström, also a baron, and a genre painter. Thure went to Dusseldorf where he entered the Academy under Albert Baur, and later he

enrolled himself at the Weimar Art School. Much travel familiarized him with the capitals of Europe and his pictures became known. He received a medal in London, in 1879.

"At His Ease."

JEHAN GEORGES VIBERT.

Born 1840. Contemporaneous.

Vibert is a genuine Parisian, being born in that city, receiving his art education from Picot and Barrias, and since his manhood, identified with metropolitan life. He has been and is one of the most popular of living painters, his choice of subject being always interesting and his painting dexterous and facile. A large number of his pictures are owned in this country and his work has been reproduced in many mediums. His "Missionary's Story" brought the sensational price of $25,500 in the Morgan sale, in New York, and his "Cardinal's Menu," at the same sale, brought $12,500. He is famous for his red cardinals, his management of that color under all possible conditions of light being extraordinary. Medals, 1864, 1867, 1868, 1878; Legion of Honor, 1870.

"Reading Rabelais."

FRANZ VON LENBACH.

Born 1836. Contemporaneous.

Born at Schrobenhausen, Bavaria, Lenbach began his studies at the Munich

Academy, with Albert Grafle and, later, with Piloty, with whom in 1858 he went to Rome. The year 1860 found him a professor at the Weimar Art School; he remained two years, returning to Italy and Spain, where he copied the old masters. Lenbach has painted the leaders of Germany—royalty, soldiers, statesmen, musicians, poets, artists, and men of affairs generally, and he was the acknowledged pictorial historian of Bismarck, with whom he was on intimate terms. He is one of the great portrait painters of this century.

"Marietta" (pastel).

ANTOINE VOLLON.

Born 1833. Died 1900.

The most distinguished of all modern still-life painters and one of the best of the world's colorists. He was born at Lyons and showed early talent, but all through life was a great recluse. Students followed him about, anxious to get his teaching, but he would not allow them in his studio. Landscapes he painted with scarcely less ability, though the world insisted on having from him studies of still-life with which his name will ever be associated. He was successful and received many honors. Medals, 1865, 1868, 1869, 1878; Officer of the Legion of Honor.

"Still Life."

GEORGE WEISS.

Contemporaneous.

Honorable Mention, Paris, 1898.

"Asking the Way."

FLORENT WILLEMS.

Born 1823. Contemporaneous.

A careful student of the old masters and a genre painter of much distinction, Willems was born at Liège, becoming a pupil of the Mechlin Academy. As early as 1840, being then only seventeen, he attracted much attention and when he was twenty-one so great was his success in Paris with his picture "Visit to Young Mother," that he concluded to settle there. It brought him a medal. He received the Legion of Honor in 1853. Americans have been consistent patrons, his pictures being in many well-known collections, including those of John G. Johnson, August Belmont, W. P. Wilstach, T. A. Scott, Catharine L. Wolfe, Mrs. Paran Stevens, R. L. Stuart, W. T. Walters, and many others. Medals, 1844, 1846, 1855, 1867, 1868; Commander of the Legion of Honor.

"Confidences."

JULES WORMS.

Born 1832. Contemporaneous.

Worms has painted so much of Spanish life that he has become identified more

or less with that race. He is a Frenchman, however, having been born in Paris where he was a pupil of Lafosse. He has traveled extensively, always going back with pleasure to Spain. A good draughtsman, possessing a capital feeling for color and above all, seeing the picturesque with a keen eye, his pictures appeal to a large public. Medals, 1867, 1868, 1869, 1878; Legion of Honor, 1876.

"In the Courtyard."

FÉLIX ZIEM.

Born 1821. Contemporaneous.

Zeim's name will ever be associated with pictures of Venice, for he has, so to speak, become the pictorial historian of that beautiful city. He was born at Beaune, Cote d'Or, and studied at the art school at Dijon. Much travel in the east gave him delight in gorgeous color schemes and he brought back with him souvenirs of Constantinople and has since painted many pictures of that place. His fame as a painter of Venice is world-wide and his pictures are in most of the important collections in Europe and America. Medals, 1851, 1852, 1855, 1878; Officer of the Legion of Honor.

"Antwerp in 1871."
"Grand Canal, Venice."

CATALOGUE

CATALOGUE

1

G. HAQUETTE.

ENTERING PORT IN A STORM.

Through pounding seas a fishing boat is being brought into port. The sturdy old tars at the oars are bending at it and straining every muscle. A wave breaks over the bow, and to avoid swamping, one of the sailors tugs at oar to turn the craft head on. A lighthouse is seen in the distance, and a faint line of shore to the left.

Signed at left. H. 21½, W. 28½.

2

ANTOINE VOLLON.

STILL LIFE.

Upon a table in careless profusion are books, writing materials, a globe and other things thrown upon a gay colored cover. A green curtain is to the left. The painting has the unction and mellowness of this great painter of still life.

Signed at right. H. 7, W. 9.

3

WILLIAM GÉGERFELT.

VENICE, SUNSET.

A quite unusual effect of light, showing a red sun sinking over the Grand Canal. The great expanse of sky is full of delicate, fleecy clouds, catching here and there the touch of pink light. To the right a street passes by some palaces and is thronged with women in gay colors. A curious intermingling of the ancient and modern is seen in the craft on the water, wherein gondolas, steamships and sailing vessels jostling each other. The scheme of the picture is in delicate tones.

Signed at right. H. 34, W. 52¼.

4

ANTONIO CASANOVA.

GATHERING FLOWERS.

The graceful pose and delicate coloring in this little picture are unusually happy, and the attractive woman in pale pink, with parasol, who leans over to pluck a rose, is the embodiment of refinement. There is suggested a balcony and the sky is seen through the foliage. Much freedom is expressed in the painting, which is masterly, while the head is full of careful detail.

Signed at right. H. 13½, W. 10.

5

J. H. L. DE HAAS.

COWS IN PASTURE.

In a field full of broken autumnal tints, with a suggestion in the distance of sand dunes here and

No. 3. VENICE, SUNSET. WILLIAM GÉGERFELT.

there, are some cattle being driven home by a peasant woman. Two of the animals are in the immediate foreground. One is white and black, the other red, with white patches. Both are in full sunlight, under a heavy afternoon sky. The quality of broken color and the pleasing lines of composition are the work of an able craftsman, and the picture, while kept broad, does not lack finish.

Signed at left. H. 12¼, W. 18½.

6

LOUIS DE SCHRYVER.

THE FLOWER GIRL.

A lovely young flower seller, Parisienne of a certainty, is standing at the curb, by the Place de la Concord, Paris, looking with longing eye at the passing equipages. Her basket is loaded with roses, holly hocks and other brilliant bloom. The girl is dressed in a blue skirt with a purple waist and stands in a *chic* attitude, essentially French. The Obelisque is seen in the distance, and there is the brilliancy of weather suggesting spring in Paris.

Signed at left. H. 9, W. 6½.

7

JULIUS ROSE.

"THE FJORD."

A handsome panoramic view, looking down one of the famous Norwegian fjords, from which rise great hills, some of them touched here and there with snow. Through the purple distance, making her way majestically, is a modern steamer. To the right, on a patch

of green, is a little cluster of houses, running back from the rocky shore, denoting the lovely village. The sky, of the blue of midsummer, is flecked with white clouds.

Signed at right. H. 28½, W. 44.

8

R. EPP.

SUNDAY MORNING.

Two sisters are obviously preparing for church, the elder being engaged in plaiting the younger's hair. The scene is in the humble room of a peasant's house, and the modest furniture is in keeping. On the bureau is spread an old cloth as a cover; some flowers are in a glass and a mirror hangs against the wall. The simple frankness of child life is well expressed, and the coloring is in agreeable tones.

Signed at right. H. 29½, W. 38½.

9

JOHN CROME ("OLD CROME").

A NORWICH RIVER.

The fine tonal qualities, so great a distinguishing trait of this remarkable English painter, are seen in this picture and are significant of his color sense. The scene is a riverside, with an old barge moored by the dock near a mill. There is evidently a town near, half hidden behind a woodland, for glimpses of the houses are had occasionally. A tree makes up to the left centre and all is under a mellow, quiet light, very broad and effective in treatment.

H. 14, W. 22½.

No. 13. THE CORPORAL DRINKS. E. BERNE-BELLECOUR.

10

DAVID COL.

MARKET SCENE.

Col has given here a most amusing and interesting view of a market place at a French village, with all the incidents of both comedy and tragedy. The ubiquitous boy with his dog has brought about much confusion, upsetting stalls and precipitating quarrels. The hucksters are grouped about a tall bronze statue; quaint architecture is seen in the background, and a gendarme views the events with usual stolidity. Bright and gay in color and full of movement.

Signed at right. H. 13, W. 18.

11

L. LOUSTAUNAU.

GATHERING SPECIMENS.

Two picturesque enthusiasts have stopped in their search for butterflies to rest on the side of a wooded hill at the foot of some stone steps. One, a slender party in brown coat and wig, lights his pipe. The other, quite overcome with his exertions, for he is of generous build, fans himself and pants. He is seated on his gorgeous green coat. Through the woodland is seen the sunlight, and the story is capitally told. The work is in thoughtful detail.

Signed at right. H. 37, W. 29.

12

F. WILLEMS.

CONFIDENCES.

Lounging against the brick front of an ancient house, a handsome cavalier chats nonchalantly with a

trig-looking maid in long white apron and bearing on her arm a basket filled with flowers. One of the petals she pulls abstractedly as she listens. Through an open doorway is seen a corridor, and in a window to the left is a flower-pot. The man's costume is of a rich elegance and his black cloak is heavily embroidered.

Signed at left. H. 22¼, W. 18¼.

13

E. BERNE-BELLECOUR.

THE CORPORAL DRINKS.

Standing squarely on his feet, a corporal of artillery, in his picturesque blue French uniform, with red trimmings, is about to pour out a drink from his canteen into a tin cup. The pose is a characteristic one and eminently suggestive of the Gallic *militaire*. There is a simple landscape as a background, with some rocks. The detail of the face, uniform and accessories, is carried out in a remarkable manner.

Signed at right. H. 15, W. 10½.

14

FÉLIX ZIEM.

ANTWERP IN 1871.

From the flat shores of the river Scheldt, lined with quaint old shipping, is seen the distant city, the spires and steeples outlined against the sky. The many colored sails and masts so characteristic of the place are here and give a bright note of color in which Ziem delights always. There is a grayish sky, quite luminous, and the work has the breadth and directness for which the artist is noted.

Signed at right. H. 13½, W. 20½.

No. 31. A LA FÉNÈTRE. A. STEINHEIL.

15

CHARLES JACQUE.

SHEEP IN FOLD.

Painting sheep with a knowledge and equipment possessed by few artists, Jacque has not been surpassed in his rendition of those homely farm scenes wherein the most simple of motives suffices with which to make a complete work of art. Some five sheep are grouped about the corner of a fold, while fowls are perched about on trough and on a ladder at the right. A ray of sunshine catches a stone wall and filters over the straw, the sheep and surroundings.

Signed at right. H. 15, W. 18.

16

ANTON MAUVE.

MORNING (WATER COLOR).

Under a heavy, leaden sky, with a broad band of light near the horizon, along a wet road, comes a wagon loaded with seaweed, horse and figures being represented with characteristic soddenness of the toiling classes. The composition is quite Homeric in its simple lines and big sentiment, while the manner of painting is no less virile.

Signed at right. H. 8½, W. 14.

17

HENRI HARPIGNIES.

LE SOIR.

The subtlety and charm of Harpignies' work were never more apparent than in this exquisite little ren-

dering of a hill side by a placid river. A group of trees to the left, a sky of unusual delicacy and refinement, with green growth of almost opalescent tints, all make up the simple elements of a poetic work of much distinction.

Signed at left. H. 15, W. 21.

18

A. G. DECAMPS.

SELLING THE SLAVE.

Two Turks are haggling over the probable purchase of a beautiful white slave. The scene is out of doors and the warm sunshine falls on the woman thus to be disposed of. Strongly contrasting with the olived skinned, swarthy figure in rich costumes, the captive is prominent in her attractive flesh tones, while the picture, as a whole, has a mellow quality of color characteristic of this painter.

Signed at left. H. 23, W. 16.

19

JAMES STARK.

NEAR THORPE, NORWICH.

By a fence to the left of this picture, two peasants are lounging under the shadows of some great trees touched with yellow tones. A cottage is seen beyond, and through the centre runs a characteristic English road by the side of which and to the right has fallen a tree trunk. A stream is seen at the distance and a sky full of cumuli clouds is luminous to a high degree. Careful attention to detail and much finish are the

No. 34. THE WEARY GLEANER. L. PERRAULT.

characteristics of this early English school here so well represented.

H. 11¾, W. 15⅝.

20

RIDGWAY KNIGHT.

LILAC SEASON.

Two French peasant girls are standing under a great flowering lilac bush, from which they are gathering branches of purple blossoms. The fertile hills of the Seine stretch out in the distance from the river bank, and there are seen a stone wall and red-tiled roof to the left. All about are evidences of luxuriant growth of flowers, and the picture is gay in color.

Signed at right. H. 21, W. 25½.

21

E. MEISSNER.

LANDSCAPE AND SHEEP.

Standing on the brow of a hill, an old shepherd, forgetting his flock for a moment, watches some children building a fire. Near him is a baby in a little rude wagon, and in the foreground are many sheep with some little lambs. There is a gray lowering sky, broken near the horizon by a burst of sunlight which illumines a field wherein are some workers plowing. The variety in the composition gives much interest.

Signed at left. H. 25, W. 39.

22

V. HENRY LESUR.

ON THE QUAI.

The picturesque color, costumes and architecture of old Paris are presented in this dexterously painted picture. On the quai, pausing before a bookstall, a young gallant stops from his literary searchings to look at a group of two pretty women who are buying flowers. We see the quaint buildings, with tiled roofs, and the two towers of the Notre Dame. The satins and picture-hats of the women, the brilliant roses and flowers on the stand, and the general gaiety of the place make this panel wonderfully engaging.

Signed at left. H. 24, W. 20.

23

REBEUS-SANTORO.

CANAL IN VENICE.

The *dolce far niente* of Venetian life is well represented in this picture, which shows a canal with palaces rising out of the water, gay with brilliant colored curtains, flowers and stone work. To the left, a luxuriant growth of trees is seen in a garden, which is walled in. Gondolas are moored beside the houses, and one, laden with a fair passenger lolling under a red parasol, is coming directly toward the spectator. The sky is of a heavy summer blue, and the buildings make interesting lines as they silhouette against the heavens.

Signed at right. H. 23, W. 20½.

24

JEAN BÉRAUD.

RUE DE LA PAIX.

Beraud is essentially the historian of modern, fashionable Paris, and this scene of the life, gaiety and

No. 51. AUX BORDS DE LOING. HENRI HARPIGNIES.

movement of the world's metropolis is wonderfully well represented in this composition. The brilliant crowds of well dressed women and men, the many equipages with properly groomed servants, and the *chic* of high life are fairly photographic in detail. One sees the column Vendome in the distance, and a messenger in green uniform threads his way across the street.

Signed at left. H. 14½, W. 21½.

25

H. VALKENBURG.

PREPARING BREAKFAST.

In a rather sombre old Dutch interior, seated by a table, are two peasants. One, a woman, is grinding coffee while her husband looks at her as he smokes his pipe. A window at the back lets in some light which makes rather strong contrasts. The scene is essentially of Holland, and, in its sobriety, possesses much sentiment, while the painting is impressive in its simplicity and earnestness.

Signed at right. H. 43½, W. 36½.

26

GEORGE VINCENT.

NORFOLK HOMESTEAD.

A typical English farm scene by this interesting English painter shows a great group of trees at the right, beyond which are seen the red roofs and chimneys of the house and outbuildings. In the centre is a large haystack, with a wagon laden with grain. There are some cattle grazing, and to the left, a cart. In the foreground is a stream into which has fallen an old tree trunk. A summer sky with great white

clouds radiates light, and the picture is bathed in a warm, mellow tone.

H. 17, W. 27.

27

LAURA TADEMA.

THE TOAST.

By a casement window and seated at a table are two cavaliers in broad white collars, one of whom pledges the health of lady clad in soft robes, her blond hair caught up with a string of pearls. They hold their glasses together and look in each other's eyes. Outside the window is a green lawn on which graze sheep, and on the spotless white table are the remains of a repast.

Signed at left. H. 15, W. 20.

28

TONY OFFERMANS.

THE PATIENT ANGLER.

Seated by the bank of a stream, a stolid peasant in gray clothes and sabots, sits holding a pole and watching his line. The facial expression is capital and the patience is admirably suggested in every line of the features. Behind, a field stretches off under an evening sky reflected in the water, and the quiet of eventime is given with artistic appreciation.

Signed at right. H. 27½, W. 34.

No. 55. CATTLE IN THE FOREST OF FONTAINEBLEAU. FRANCOIS AUGUSTE BONHEUR.

29

WILLIAM HART.

CATTLE AT BROOK.

Some cattle in a meadow, through which runs a brook, are drinking. To the right a large tree comes against a somewhat dramatic sky, which, near the horizon, is filled with rain clouds. A burst of sunshine illumines the immediate foreground and animals, and the contrasts of light and shade are admirably rendered.

Signed at left. H. 37, W. 30.

30

TH. VON CEDERSTRÖM.

AT HIS EASE.

Seated before the fire, with his newspaper, the chief functionary of the household, in gorgeous livery, takes his comfort. A superb tapestry is on the wall; the carved stone mantel with its handsome metal ornaments and the general surroundings bespeak almost royal habitation, and the figure carries this out. On a table with a green cloth are some books, and at one side is a smoking tabouret with pearl inlays. All is painted with minute finish.

Signed at right. H. 20, W. 15½.

31

A. STEINHEIL.

A LA FÉNÊTRE.

For astonishing representation of detail, this painter is surpassed by few of his *confrères*. This

picture is quite characteristic, depicting a cavalier clad in red, with silken hose and broad hat. A sword is suspended by great leather straps, and there are ample white cuffs and collar. The man is half kneeling on a chair and looks out of an open casement window, through which is seen some foliage. The red clothes catch the sunlight and reflect against the pink wall of the room.

Signed at left. H. 13, W. 8½.

32

RUBENS SANTORO.

CANAL SAN MARINO, VENICE.

This astonishingly facile painter gives us a glimpse of a street in the quaint city by the Adriatic, the handsome palaces lining the Canal, offering great variety of picturesque architecture. A modern steamer is moored to a distant wharf; some gaily-colored sails are spread on fishing boats, that drift lazily, while sombre gondolas, filled with women in brilliant dresses, serve as Venetian cabs. In short, a bright, gay scene of Venice, as most travelers see it, and faithfully recorded.

Signed at right. H. 12½, W. 16.

33

R. ERNST.

THE MISER.

An old Turk, in tattered yellow gown, has been surprised in the counting of his money. He sits before a tabouret on which is the gold. Beside him is an open strong-box; behind, a frightful looking negro stretches forth a long black bony hand to seize the

treasure. There is a rug on the floor; the room, originally tiled in blue, is dilapidated, and through an open door streams some sunlight. The miser, in his long patriarchal beard, is horror stricken. A dramatic work, skillfully executed.

Signed at right. H. 28½, W. 22¾.

34

L. PERRAULT.

THE WEARY GLEANER.

Tired out with work, a young peasant girl has thrown herself down on the earth, and, making a pillow of a sheaf of grain, into which she has placed her sickle, has gone to sleep. Her feet and arms are bare and her red petticoat contrasts with a black waist. A basket of apples is on the ground, and behind is the shadow of deep foliage. The picture is rendered in great detail, with much technical skill.

Signed at left. H. 37½, W. 61.

35

JULES DUPRÉ.

A RIVERSIDE.

A characteristic composition with large tree to the left outlined against a tender sky of white clouds, varied with a glimpse of blue. The tender distance, the deep shadows in the stream and the envelopment of light and air, are in the best manner of this distinguished French landscapist.

Signed at left. H. 11, W. 9.

36

J. ROBIE.

ROSES.

A great mass of cut flowers, principally pink and white roses, just thrown down carelessly on a stone, are lifelike in their remarkable finish. The brilliancy of the color, the faithfulness of drawing and the sparkle and light are admirably expressed. A bee, satiated with the sweetness of his meal, crawls lazily away.

Signed at right. H. 42, W. 27.

37

GEORGE WEISS.

ASKING THE WAY.

A party of gaily costumed ladies and gentlemen, the former mounted on donkeys, are coming through a mountain pass and have stopped before an inn to ask their way. The landlord directs them; a little girl feeds the animals and a mother looks on complacently. Distant hills loom up and the vineclad porch of the inn is outlined against a blue sky.

Signed at right. H. 29, W. 23.

38

J. H. L. DE HAAS.

THE RIVER PASTURE.

Low stretches of marshy pasture land by a river-side, some bushes to the right, and distant shore, give the environment for a group of four cattle grazing. These are interesting in colors—black, red, white and light brown—brilliant under a sunny sky. The

No. 62. IN THE CHANNEL. P. J. CLAYS.

painter has limned his picture with a free, virile brush, and made a pleasing composition.

Signed at left. H. 18, W. 25.

39

J. G. VIBERT.

READING RABELAIS.

A cardinal seated in an upholstered chair is reading one of the yellow covered French issues of Rabelais and is smiling over it in quiet enjoyment. Behind is a green curtain. The brilliant red of the costume is striking and somehow seems associated with this clever French painter.

Signed at left. H. 15, W. 11.

40

J. C. CAZIN.

THE CHÂTEAU FARM.

Flat plains, with fertile fields of farm lands are here represented under a warm, mellow sky, such as Cazin delights in painting. The light falls unevenly over the landscape, glinting here and there with golden tones a tree, or stone wall, and giving interesting variety to the picture. A hay rick is to the right and some haymakers are working in the fields. To the left is the white wall of the Chateau, alongside of which runs a road. The technique is characteristic and the sentiment, of much refinement, is well maintained.

Signed at left. H. 18½, W. 22.

41

J. L. GÉRÔME.

RETURNING TO THE PALACE, CAIRO.

Under the shade of some tall trees, along a cool alley and through a fine gateway there rides a high official, mounted on a sorrel horse, accompanied by his dog. The curious archway, decorated with tiles and arabesques, is interesting. A servant with a donkey stands near it. A simmering blue sky exudes heat and a minaret in the distance takes on a purple tone. The rider's head is swathed in a white cloth, and his belt, girdling his bright green coat, is stuck full of swords and pistols.

Signed at left. H. 25, W. 19.

42

MARTIN RICO.

VENICE.

There is seen to the right a bridge over the Canal, with many passers, showing the life of the gay city. Equal activity is seen on the water to the left, the Canal being crowded with craft of all kinds and colors. The sky line of the city at this point is highly interesting, being broken by the campanile and various domes. In a gondola, at the right, is a mother and family, and the quiet water reflects the sparkling tints of sails, architecture and craft.

Signed at right. H. 17, W. 29.

43

RIDGWAY KNIGHT.

REST BY THE WAYSIDE.

An attractive French peasant girl returning from market has stopped a moment to rest, leaving her

No. 64 LA SAÔNE À LIRONCOURT, LE SOIR. JAN MONCHABLON.

basket by the road. She stands, arms akimbo and her face has a thoughtful expression. Behind here is seen the river, with misty blue hills, and to her left there is a bush in full bloom. There is a delicate sky, and the tender greens proclaim the early season of the year.

Signed at left. H. 22, W. 18½.

44

GEORGE INNESS.

SUNSET ON THE BEACH.

It is interesting to observe the facility with which this painter attacked all subjects and secured satisfactory results. Here the motive is only sky, sea and a stretch of shore. A lurid burst of sun, gold and yellow as it sinks, illuminates all with a brilliant yellow light. There is little detail, the effect being by suggestion, yet all is wonderfully complete in expression, and the brush-work is masterly.

Signed at right. H. 20, W. 36.

45

E. BERNE-BELLECOUR.

THE SENTINEL.

With surprising detail this military painter renders here a familiar scene of a French cavalryman standing by his horse's head. The blue tunic, red trousers and trappings of the soldier are expressed with great minuteness, down to the last button and strap, and the animal is no less faithfully depicted. The place is a rugged mountain pass, with great boulders and distant hills, while an evening sky lights up the group.

Signed at right. H. 18½, W. 13¼.

46

EMILIO SANCHEZ-PERRIER.

THE RIVER AT ST. OUEN.

Few of the modern landscape painters get more thoughtful detail than this gifted Franco-Spaniard, and his pictures have a deserved popularity. Unusually brilliant greens are rendered here in the tree forms that come up from the river, and the anatomy and construction of the growth are indicated with consummate knowledge. Glimpses of red-roofed houses are seen through the foliage, and along the bank are moored boats with fishermen. A clear blue sky is only broken by some fleecy clouds at the horizon.

Signed at left. H. 15¼, W. 12½.

47

ALPHONSE DE NEUVILLE.

CHASSEUR D'AFRIQUE.

The glorious swagger of this Ethiopian Zouave, as this master painter presents him, is superb. Loaded down with arms and equipment, wearing a blue tunic, great baggy trousers, once white, and a red fez on his head, he leans against the wall and blows a cloud of smoke. One hand rests lovingly on his sword-bayonet, the other holds the barrel of his gun. The fine dash of the distinguished French military painter's brush is seen throughout.

Signed at right. H. 10⅞, W. 7⅜.

48

LOUIS BRÜCK-LAJOS.

THE POOR HELPING THE POOR.

The touch of nature is given here in the serious story of the beggar children appealing for charity to

No. 58. CATTLE DRINKING. MARIE DIÈTERLE.

the almost equally unfortunate peasants who are grouped about a table in a poor cottage where the whole family live in one room. By the door these beggars in rags make a pathetic picture, and one poor child eyes with longings the *pot au fer* simmering on the fire. About are quaint pieces of china, furniture and the *entourage* of hard living in the daily struggle for bare necessities.

Signed at right. H. 43, W. 57.

49

FRANS VON LENBACH.

MARIETTA (PASTEL).

It is entertaining to note in this drawing the method of procedure of the great German painter. The subject is a little girl leaning on her arms. The work is sketchy, but each stroke is full of meaning, and the faint suggestion of color is attractive.

Signed at right. H. 22, W. 19½.

50

AUGUSTE F. A. SCHENCK.

SHEEP IN STORM.

The terrific storm of snow on the mountainside almost hiding the lines of landscapes, sheep huddled together, the shepherdess and her faithful dog—these have furnished this artist themes for his life work. In this canvas all these elements are present and portrayed with great skill. The animals are painted no less ably than they are drawn, and each position shows astonish-

ing knowledge of the habits and peculiarities of the brutes.

Signed at left. H. 28½, W. 38.

51

HENRI HARPIGNIES.

AUX BORDS DE LOING.

A brilliant example of the landscape art of a distinguished French master, showing an intimate stretch of country through which runs a stream reflecting a mid-summer sky. A little hamlet is seen in the middle distance and by the water side some children are fishing. The time seems near midday, for the shadows are powerful and the diversified aspect of the land is wonderfully well expressed.

Signed at left. H. 18, W. 33.

52

A. STEINHEIL.

A CRITIC.

In a quiet, artistic studio, the work-room of a Dutch painter, a patron sits in a great easy-chair. He is before the easel, talking of the canvas thereon. The artist, palette in hand and leaning one hand on the back of the chair, listens. A picture, framed in black, hangs on the wall, and a cabinet, with much elaboration of metal ornament, is to the left. The disposition of light and shade is admirable, while all the detail is complete in realization.

Signed at left. H. 18, W. 14½.

No. 67. GRAND CANAL, VENICE. FELIX ZIEM.

53

EUGENE ISABEY.

CALAIS HARBOR.

A quite remarkable piece of marine painting within a small compass is shown here, and this modest panel displays the action of an angry sea, dramatic sky and huddled groups of fisher people, with masterly force. A packet-boat is making her way into port, is tossed by channel waves. Interested spectators gather about on the pier to the left. The color is rich and mellow and the brush work wonderfully free.

Signed at left. H. 8½, W. 15.

54

AUGUST HAGBORG.

THE QUARREL.

Seated on an old sawhorse in front of a fisherman's cabin are a fisher maid and youth. She is knitting, with bended head, and he, with arms folded, regards her stolidly. On the ground lies a rose, evidently thrown there in anger. It is the old story; the course of true love has been interrupted. To the left is the sea, with an old boat. The scene is faithfully depicted, with clever technique.

Signed at left. H. 32, W. 36.

55

FRANCOIS AUGUSTE BONHEUR.

CATTLE IN THE FOREST OF FONTAINEBLEAU.

The original picture from which was made the enormous canvas, "Woodland and Cattle," at the

Metropolitan Museum of Art, coming from the A. T. Stewart collection. Here is a great herd of cattle in a woodland. Some are in brilliant sunshine, others in cool shadow, with glints of light making attractive notes. There is superb animal drawing here with masterly observation, and the landscape part of the picture is no less attractive, all being composed with agreeable pictorial invention.

Signed at left. H. 26, W. 39.

56

JOHAN BARTHOLD JONGKIND.

ON THE CORNICHE ROAD.

The dazzling sunshine of the *midi* is expressed admirably in this pitilessly white road that stretches far off by the side of a canal. A team is coming toward the spectator and is dragging a boat. A line of trees simmer in the sunlight, while to the right some houses and a long wall catch the light. The scene is picturesque, and—hot.

Signed at right. H. 13, W. 22.

57

CHARLES MEISSONIER.

THE MUSKETEER.

Much after the fashion of his father, the younger man has depicted in this panel a sturdy young soldier pacing the ramparts of an old battlement. He is picturesque, clad in a yellow tunic, with leather trousers and red stockings. Over his shoulders is an old-fashioned musket, and far beyond, the towers and roofs of an ancient city may be seen. Against the wall, to

No. 68. CATTLE AT THE WELL. ANTON MAUVE.

the left, two soldiers are chatting. The work is marked by careful interesting detail.

Signed at left. H. 13, W. 9½.

58

MARIE DIÈTERLE.

CATTLE DRINKING.

In the corner of a French farm yard, by the side of a stream, some cattle are drinking, a white cow being in the immediate foreground. To the left, under some trees, is a thatched-roof barn, and a peasant woman may be distinguished at some occupation. The animals are wonderfully painted and drawn, and the color scheme is bright throughout.

Signed at left. H. 20½, W. 17½.

59

JULES WORMS.

IN THE COURTYARD.

A typical Spanish scene in the court-yard of an inn. A maid in pretty colors is lighting the cigar of a huntsman, who, with his comrade, is armed and about to leave. Another gallant arriving is sprawling on a box, while a muleteer in the background, seated on his animal, is an interested listener of the small talk. The architectural setting, so typically Spanish, is interesting, and the painting skillful in every respect, the picturesqueness of costume offering many opportunities to the painter.

Signed at right. H. 19, W. 24.

60

CHARLES JACQUE.

FLOCK OF SHEEP, MOONLIGHT.

If the night time is an unusual effect with this painter, Jacque has given, nevertheless, wonderful quality to his flock of sheep under the cool tones of moonlight. There are many of them, and the shepherd, in his cloak and with his dog, leads them along. A hay-rick is to the right and two trees are silhouetted against the sky. The landscape gradually drops to the left and stretches away in a valley. A tender sky, wonderfully expressive of the color of the hour, is well arranged and interesting in line and mass.

Signed at right. H. 32, W. 39½.

61

ÉDOUARD DÉTAILLE.

DURING THE MANOEUVRES.

The artist, Detaille, par excellence, the historian of modern French army life, gives here in his inimitable way a frequent scene in the autumn field drills. A company of soldiers of the line in their blue and red are grouped behind a windmill; their officers, with glasses and map, endeavor to discern the far-away troops. One officer stands on the steps of the mill, another is prone on the ground, and all fairly reek of military life, for the painter has caught the sentiment, the character and the flavor with unerring precision, the technique being positively the last word in dexterity.

Signed at left. H. 14½, W. 18.

No. 70. ARABS IN THE DESERT. ADOLPHE SCHREYER.

62

P. J. CLAYS.

IN THE CHANNEL.

Laboring away under a fair sky, but in a choppy sea, characteristic of the English Channel, are some vessels, one a fishing craft, the other more important, her heavy hull pitching with the cross seas. Far away, nearer the horizon, a steamer makes her way with difficulty. The painting is free and the color fairly opalescent in its delicate realization of pearly tones.

Signed at right. H. 30, W. 44.

63

C. DETTI.

THE FORAGING PARTY.

Toward evening of a gray day a detachment of an army have halted for a moment by the side of a stream. A fire has been lit around which is a party of soldiers, some wearing steel caps, others in armor. A group on a bridge discuss the situation over a map. Bare trees are outlined against the sky. Sentries pace up and down, and the scene of medieval warfare is truthfully rendered. All is wonderfully clever in water color handling.

Signed at right. H. 25, W. 39.

64

JAN MONCHABLON.

LA SAÔNE À LIRONCOURT, LE SOIR.

With a wealth of detail and a finish almost microscopic, the artist has presented a faithful picture of this

quaint old French village, with its cluster of red-roofed houses, distant hills and lazily flowing river. The sky, with its delicate cloud forms and rays of setting sun, is no less skillfully managed, while, on the human side of the picture, equal care has been bestowed. In spite, too, of all this detail, there is an artistic quality of breadth in the conception not to be mistaken.

Signed at right. H. 16, W. 22.

65

N. DIAZ.

GORGE D'APREMONT, FONTAINEBLEAU.

A most interesting work, showing a corner in the famous forest, where, through the great rocks, a group of peasants linger a moment to chat and play with some dogs. The picture is low in key, but relieved by splashes of sunlight on the figures, and the painting is kept unusually broad and vigorous. A fine sky envelopes the landscape fittingly.

Signed at left. H. 17, W. 10.

66

JULES DUPRÉ.

THE FARM YARD.

Perhaps no more complete or pleasing example of the art of Jules Dupré has found its way to this country than this charming interior of a French farm yard, the old buildings being painted with wonderful fidelity and simplicity, yet with rare skill and effect. And the sky in its charm of blue tones and white cloud forms is in the artist's happiest vein. Cloud and shadow are pleasantly intermingled, giving pictur-

No. 72. LE REGAIN. JULIEN DUPRÉ.

squeness, while textures are expressed in a masterly way.

Signed at right. H. 22, W. 17.

67

FÉLIX ZIEM.

GRAND CANAL, VENICE.

The brilliant color effects of Venice have been given with rare skill and artistic feeling in this important example. In the centre is the Ducal Palace, and the Campanile rises up against a warm afternoon sky, the buildings taking on a pink glow. A group of shipping, with colorfull sails, is to the right, and a barge, full of brilliantly dressed occupants, is propelled by immediately in the foreground. Gondolas are passing and the scene is one of much animation.

Signed at right. H. 32, W. 46.

68

ANTON MAUVE.

CATTLE AT THE WELL.

An unusually luminous and colorful example by the lamented Dutch master whose pictures are now in such demand. Combined with a charming pictorial arrangement, there is to the work a tonal quality peculiarly beautiful. Three cows are drinking; two of them are white and the other brown. A peasant woman attends them. To the left are a great barn and a tree with autumnal foliage. The yellow distance is intensified by the warm evening light, and the foreground, in half shadow, makes a cool contrast. Few

better examples of this gifted painter have found their way to this country.

Signed at left. H. 19½, W. 27½.

69

J. B. C. COROT.

EVENING.

The poet of landscape painters is full of his accustomed charm in this little panel of the late afternoon. A large tree is to the right and at its base two figures are resting. In the distance, soft and tender under a purple haze, the river flows quietly. The light catches some white buildings with a mellow glow, and this warm tone permeates the picture. In the sky is a crescent moon. The composition is characteristic.

At left, "Vente Corot," in red.

H. 9¾, W. 13¾.

70

ADOLP SCHREYER.

ARABS IN THE DESERT.

Four Arabs in their picturesque garbs, hooded and cloaked, each mounted on a prancing steed, are in the foreground of this picture, making their way over the yellow sands of the desert, about to join the Caravan seen in the distance. The sky, of great brilliancy, illuminates the figures and gives added interest to the gay colors of the trappings of horsemen and mounts. The work is quite in the artist's most alluring vein.

Signed at right. H. 19½, W. 33.

71

CHARLES FRANÇOIS DAUBIGNY

CORBIGNY ON THE NIÈVRE.

Corbigny was a favorite resort of Meissonier, Daubigny and a mutual friend, Lavoignat, the celebrated engraver of Meissonier's pictures. Daubigny, then in his prime (1851), painted this picture as a souvenir and gave it to Lavoignat, at whose death it was sold, the present owner obtaining it of the purchasers, Arnold & Trip.

It is an exquisite little example of the master, painted *con amore*. There is a splendid realization of mid-summer greens showing the quiet, flowing river with luxuriant growth reflected in the water. The sky, of tender blue, has much aerial perspective, and the work is singularly complete.

Signed at left. H. 21½, W. 16½.

72

JULIEN DUPRÉ.

LE REGAIN.

In this picture of French harvesters the artist is seen in his first success, and, perhaps, the best of many similar works. There are three figures in the immediate foreground tossing hay and making it into stacks. A man in blue overalls, the most important figure, is brawny of arm and full of dignified movement, being drawn with much feeling. A rather windy, cloudy sky is broken by patches of blue through which come streaks of sunlight, catching the distance here and there. While there is much detail, the treatment is nevertheless broad and the picture is impressive.

Signed at right. H. 39½, W. 50½.

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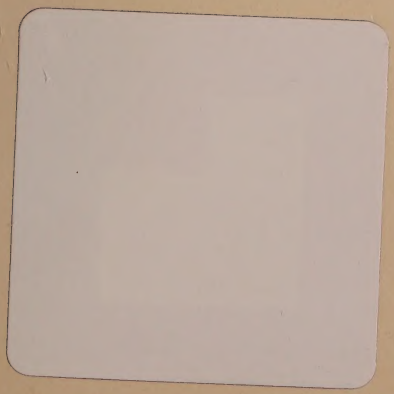

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